

The

Beatles

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BOOK



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The Beatles Book

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Editorial

Hi!

LOTS OF BEATLE PEOPLE have written to me over the past months asking if I can give them the name and address of a Beatle Fan in another country to write to, and I'm happy to say that I've been able to fix up most of them. But, I'm going to make it a lot easier in future by starting a Beatle Pen Pals column. So, if you want someone to write to, send me a postcard with your name and address printed on it and the country or countries where you want a penfriend. The main places that we send the Beatles Book to, by the way, are Australia, New Zealand, South Africa, Rhodesia, Sweden, America, Canada and Iceland.

WE'VE GOT ANOTHER FAB COMPETITION in this issue. All the answers are in "THE TRUE STORY OF THE BEATLES" so it IS possible for anyone to get the right answers. The boys call the paperback 'their reference book', 'cos it's got more correct facts about them in it than any other publication in the world. How about that!

WALTER SHENSON, the producer of the boys' film told me today that they are all very busy cutting it into shape. As you know they always shoot several takes of each sequence and then afterwards choose the best one. What I'd like to know is what is going to happen to all the bits they don't use. If only they'd give them to us, we'd have a little bit of Beatles' film to give to all you Beatle People. Pity it can't be done.

SEVERAL READERS HAVE sent me features about the boys and one of them is published in this edition. I think it's great and I'd like to have more. After all, it's your magazine and if you've got something important to tell all the other Beatle People we'll always do our best to help you.

JUST TWO MORE THINGS I MUST DO. Firstly, I know that all of you will want to join me in wishing the boys a fab time in all the countries they are visiting this month. And second, Happy Birthday Paul on the 18th of June.

Johnny Dean
Editor.

PHOTO CAPTIONS

(P. 2) The boys busy filming a scene for "A Hard Day's Night" at the Scala Theatre — (P. 5) "Luvly grub" says George as he gets busy on his mid morning snack — (P. 7) Ringo with the law on his side filming the police chase in Notting Hill Gate — (P. 10 Bottom) Learning lines is never an easy job and Ringo yells for a bit of hush so they can all concentrate — (P. 10 Top) "Have a sweet" says road manager "Mal" and George and Ringo do a mock commercial for our photographer — (P. 12) John, Ringo, Norman Rossington and George wait for their cue to charge down a narrow passage at Twickenham Studios — (P. 22) Paul perched in a very ornate chair he found behind the film set — (PP. 24 & 25) The boys rehearsing a take behind a school in London — (P. 28) "Give us a hand" said their film producer Walter Shenson on right and everybody obliged including director Dick Lester — (P. 30) "Who's this little Miss X" says George and shows us how it's done — (P. 31) Whoops! they nearly went into the pub that time. Shot of the police chase from the film.





The Official Beatles FAN CLUB

First Floor, Service House, 13 Monmouth Street, London, W.C.2.

NEWSLETTER

June 1964

DEAR BEATLE PEOPLE,

By the time you read this month's issue almost all the 50,000 copies of our Club's special Summer Newsletter Magazine will have been mailed out to members all over Britain. Already we have received letters from Club Members saying how much they enjoyed reading the special features and how they're going to value all the special photographs we were able to print. The magazine itself has 32 glossy pages. The whole of the second half contains a sequence of off-beat "personal album" pictures taken during The Beatles' first visit to America. There are features on the film the boys have just finished making, on John Lennon's book, and on various other Fan Club topics. And, of course, there is that vital reply coupon entitling each and every Fan Club Member to send in for a free autographed picture of The Beatles with a handwritten message on it. No wonder the whole magazine has been so well received—and Club Members did not pay anything for it. We cannot promise how long supplies of the magazine will last, but, until our stock is exhausted all new members are receiving a copy by post soon after they have been enrolled. If your 5/- subscription to join reaches the Fan Club headquarters in time you may be lucky enough to have one of the last remaining copies mailed to you soon afterwards.

Although the boys were on holiday right through May we were able to see them on television in the special hour-long spectacular they filmed at the end of April. Wasn't it a fabulous show? Wish it could be shown every week, don't you!! Back to work for John, Paul, George and Ringo on Sunday, 31st May, with their two West End concerts at the Prince of Wales Theatre in Brian Epstein's "Pops Alive!" series. It goes without saying that both performances were sold out weeks and weeks before the actual date. Although the boys will be on the continent and then in Australia during most of June we can look forward to the premiere of their film in July and it won't be too long after that before the movie comes to local Odeon and Gaumont cinemas all over the country. In August the boys will have the thrill of a second lightning trip to the States before coming home to play a series of eagerly-awaited concert dates here in Britain.

As most of you will know Thursday 18th June is the date of Paul's 22nd birthday. And I know that every member of the Beatles Fan Club will want to join us in wishing him a VERY, VERY HAPPY BIRTHDAY AND LOTS OF LUCK ON 18th JUNE.

Lots of good luck,

Bettina Rose

BETTINA ROSE,

Joint National Secretaries of The Official Beatles Fan Club

Anne Collingham

ANNE COLLINGHAM,



I VISITED THE BEATLES • • • ON THE SET • • •

I was lucky enough to be invited by Mr. Shenson, the film producer, to come and watch some scenes for the Beatlefilm being completed in a London theatre. Of course I was thrilled and excited beyond all comprehension.

The interior of the theatre had been changed slightly, to give it the appearance of a television studio. On both sides of the stage, large glass booths had been erected, there were several monitor sets at the front of the stage, and the floor was a mass of tangled wires from the cameras, guitars and other electrical equipment. The only people that were on the stage were connected with the film, but, even so it appeared to be crowded with technicians, electricians, continuity girls, clapper boys, make-up men, stand-ins, hairdressers and the like, not to mention the producer and director! One would never have guessed that the Beatles were in the building from the air of relaxation and friendliness which pervaded the theatre. I, however, felt at a point of near-hysteria, and I struggled to control my nerves with a very "put-on" smile!

"All of suddy", I noticed Paul, standing in the aisle, giggling quietly to himself. I hastily put my hand over my mouth to stifle a scream and I fairly goggled at the sight of darling PAUL! so near that I could have reached out and touched him. He saw me, suddenly and waved cheerily, calling out "H'lo, luv!". As I started to sink through the ground, Mrs. Shenson called him over to meet me. Well, what can I say? Just that he is about twice as goodlooking as the photos make out, and extremely easy to get on with. To my surprise, I found my nerves starting to calm down in his company and I was soon perfectly relaxed. I was able to talk to Paul for several minutes, and then I went along to the canteen to meet George and have a cup of tea.

George was in the thick of an interview with a reporter from a musical paper, and I could not interrupt it, but when it was over I was introduced to him. Mrs. Shenson told him that he is my fave Beatle, and he pretended to go all shy, and hid his face in his jacket! George is a lot quieter than Paul, and he also looks better "in the flesh" than on paper. He is, in addition, fab, gear, great, and . . . oooooooooooooooo!!! (CENSORED)!

After tea with George, I went back to the stalls to watch a scene being shot. John had to lie still on the ground at the side of the stage while Lionel Blair and his dancers went through a short routine. This took, in fact, HALF AN HOUR to film, during which time John did not BUDGE! He lay as if in a coma

Continued on page 8





on the stage. After this, he got up, pensively rubbed his head, walked across the stage, and casually began combing his hair, apparently none the worse for his long "kip"! As John walked up the aisle (!) to the canteen, Mrs. Shenson stopped him to show him that he had been quoted in yet another American magazine, which he read with some interest. Then he was introduced to me, and he said that he liked me for reading his book, which he autographed with a funny little cartoon: a head on two legs to be exact (any suggestions?). John is a very entertaining person, and a completely lovable character.

Unfortunately, I was unable to meet Ringo, for he was playing cards with some engineers in the canteen. I think he must have been losing, as Mr. Shenson walked up to him and said: "Snap, Ringo!", to which he replied: "You must be joking".

The Beatles then prepared to shoot a number for the film. Stand-ins were used before the Beatles were called, to make sure that lighting, focus, "and that" were just so. Then a man walked up and down, calling "Ringo. Ringo please", through a megaphone, but how was he to know that Ringo was still



playing cards! The true wit and idiocy of the Beatles was well portrayed in their goonery on stage between takes. For instance, John would bawl: "Heeeeellllllppppp!!!!" to the accompaniment of Mr. Starr on drums while George quietly strummed a Spanish-type guitar solo to himself and Paul fiddled with a camera. No-one, however, paid much attention to the Beatles fooling around (I expect they're all used to it) but I watched the Beatles like a hawk!

When, at last the Beatles decided to get down to shooting the number, I was more than ready to hear it. I heard it about five times (!) and though I am not allowed to give any details like its title or anything, I can tell you that it's really great, and, if it's anything to go by, the film will be a **SMASH!!!**

My day at "Beatlestudio" was a day that I shall remember forever, due to the kindness of Mr. and Mrs. Shenson, who are really kind, helpful people, and also to the surprising sweetness and patience with which I was treated by the Beatles. This I particularly appreciate, because they are always very pushed for time, and it was really fab of them to make time like that to talk to me.

Bless you, Beatles. You're the gear.



THANK YOU BEATLES

says JERRY LEE LEWIS

Jerry Lee Lewis is really TWO men. On stage: a shaking, wild performer who roars out rock 'n' roll and uses his fists like hammers on a piano key-board. Off stage: he's a quiet man, almost shy, a soft-drawling talker about the beat music scene.

And especially happy to talk about . . . the Beatles! For Jerry Lee believes, simply and honestly, that he owes his present return to success to the Liverpudlian foursome. Which is something of a turn-up for the book because both John and George have told me how much of an influence Jerry Lee was on their career in the early days.

While the Beatles were digging Lewis discs a-plenty and marvelling at the wildness of the way he worked, Jerry Lee was at the top of the tree. Sell-out concerts, world-selling discs, offers to tour in a dozen countries.

Went Wrong

But when he arrived in Britain something went wrong. I was at a Press reception where Jerry Lee posed for pictures, perpetually combing his long blond hair—his hair, as with another well-known group, was a distinctive feature!

And suddenly Jerry Lee talked about his . . . wife! A teenage wife. In fact, a girl too young to have been married in Britain, though old enough under the laws of Jerry Lee's home State.

Pandemonium broke out. Photographers insisted on "snapping" her as she lay asleep in her hotel room. Suddenly, Jerry Lee's wild rock music was forgotten. Everyone talked only about his child bride. And

audiences who packed the theatres for his early dates always contained a section of barrackers.

Jerry Lee returned home . . . but fast! And he went right out of the show business scene. Come to that, wild rock also started to disappear. The trend swung to gentle groups; to more ballady songs.

But some two years later, something happened in Britain. The Beatles. They happened, of course, in the States, too. And suddenly the wild, uninhibited material was back in fashion.

Heard of Beatles

Let Jerry Lee explain: "I'd heard of the Beatles way back before they hit the big-time—heard about them from friends who'd played Germany. Reports were great. And I felt real flattered when they mentioned me to those friends, or even told reporters about how they'd liked my original work.

"I just couldn't change my style. Even when it went out of popularity, I had to keep on with the hard-hitting stuff . . . for that was the sort of music I felt inside. It was the kind of music that let me express the 'me' inside—the Jerry Lee trying to get out.

"Now the Beatles have completed the circle. They've got a huge following both sides of the Atlantic and have done more than anybody to get my sort of music back in the charts. I can't remember being happier at any time in my career. All that time out there in the music wilderness . . . well, I guess that came along just to test me out. To see if I had any kind of spirit to keep fighting for my sort of music."

T.V. Show

Originally Jerry Lee was mooted for that great Beatles' TV



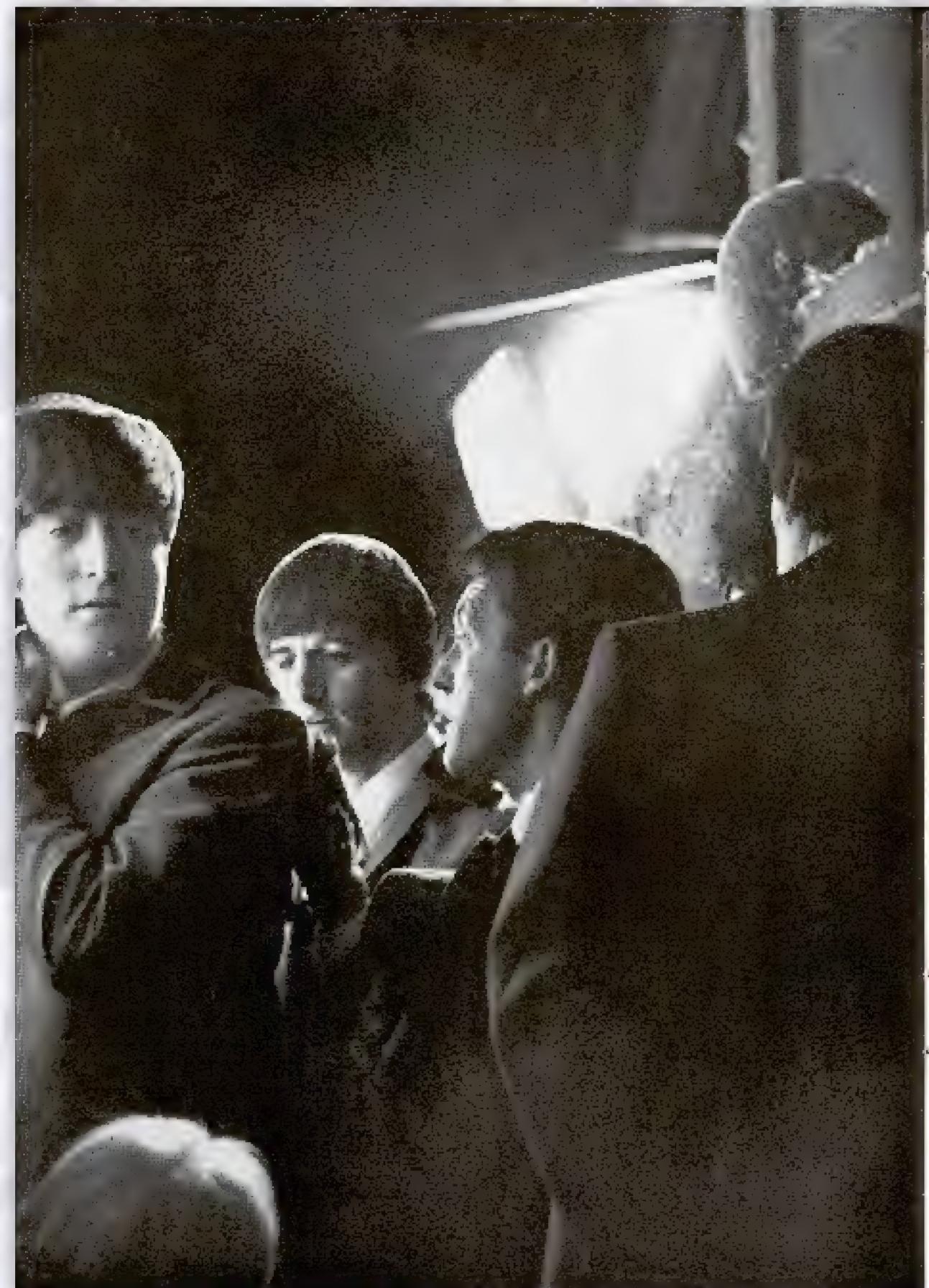
spectacular which went out on May 6. He couldn't make the date, as it happens, but it would have been really something to see Paul, George, John and Ringo operating in front of millions with their old-time idol.

Said Jerry Lee: What fascinated me was the way those boys kept on a-fighting and put up with all the disillusionments of trying to get on in show business. They didn't change their style. They just kept on playing THIS sort of music all the time. Eventually, the breaks came tumbling their way.

"See what I mean? I kinda feel an affinity with the boys. It's all too easy to drop your own principles if it means you're gonna earn more loot. But the fact that they kept on and on now means that there's a whole lotta interest in beat music, played by white performers . . . and it stretches right round the world.

"Boy, I tell you I don't think even the Beatles themselves realise just how important they've been to a whole gang of guys who feel the same way about the same kind of music."

And Jerry Lee the man the Beatles say influenced them so much in the early days, leaped off to turn into his SECOND SELF on stage, with an ultra-violent sort of performance. And he was still talking about how much good Messrs. Paul, John, George and Ringo had done for him in HIS rock-happy career.



FILMING with the BOYS
IN

a HARD day's night

by Billy Shepherd

Nearly Finished

WOW! WHATTA FILM! The filming is over at last. The Beatles can relax—and it's all up to the blokes in the cutting-room who have to decide just which Beatle-antics will remain in the finished, world-wanted, production "A Hard Day's Night".

It's clear that The Beatles have stamped their own personalities right through the movie. There WAS an original script, by Alun Owen. But the boys fed in so much ad-libbed stuff—gags which had the studio technicians falling about with laughter—that the whole structure of the story has changed.

Little bits put in; little bits taken out. Snatches of dialogue created on the spot. And a load of Beatle-situations that could end up putting the Marx Brothers to shame!

Let's take up the hilarious story of the film—take it up from where we left the boys, suspended in mid-story—in last month's Beatle Book.

Chaotic Day

WITHIN a few days, the boys were completely at home at Twickenham Studios. One Thursday was a chaotic day. Up at the crack of dawn, into the Bill-chauffered limousine, on to the set—and a couple of hours just walking up and down the corridors! "My feet are killing me," moaned George, putting on a greatly exaggerated limp.

And then a mad dash to the Dorchester Hotel, where the Beatles were to be presented with their awards as outstanding

entertainers by the Variety Club of Great Britain. Quipped John: "Thanks for the Purple Hearts." George said: "We're grateful for being given four separate awards... normally we have to cut them into four quarters."

Back, poste-haste, to the studio. Still marching up and down the corridors, with Norman Rossington (who plays the part of Neil Aspinall in the film). Ringo wasn't wanted. The story had him off in a huff because he'd been upset by Paul's grandfather (Wilfrid Brambell) in a canteen sequence.

But if Ringo had a rest, it wasn't for long. The boys had a late evening date at the B.B.C. to record a "Top Of The Pops" programme.

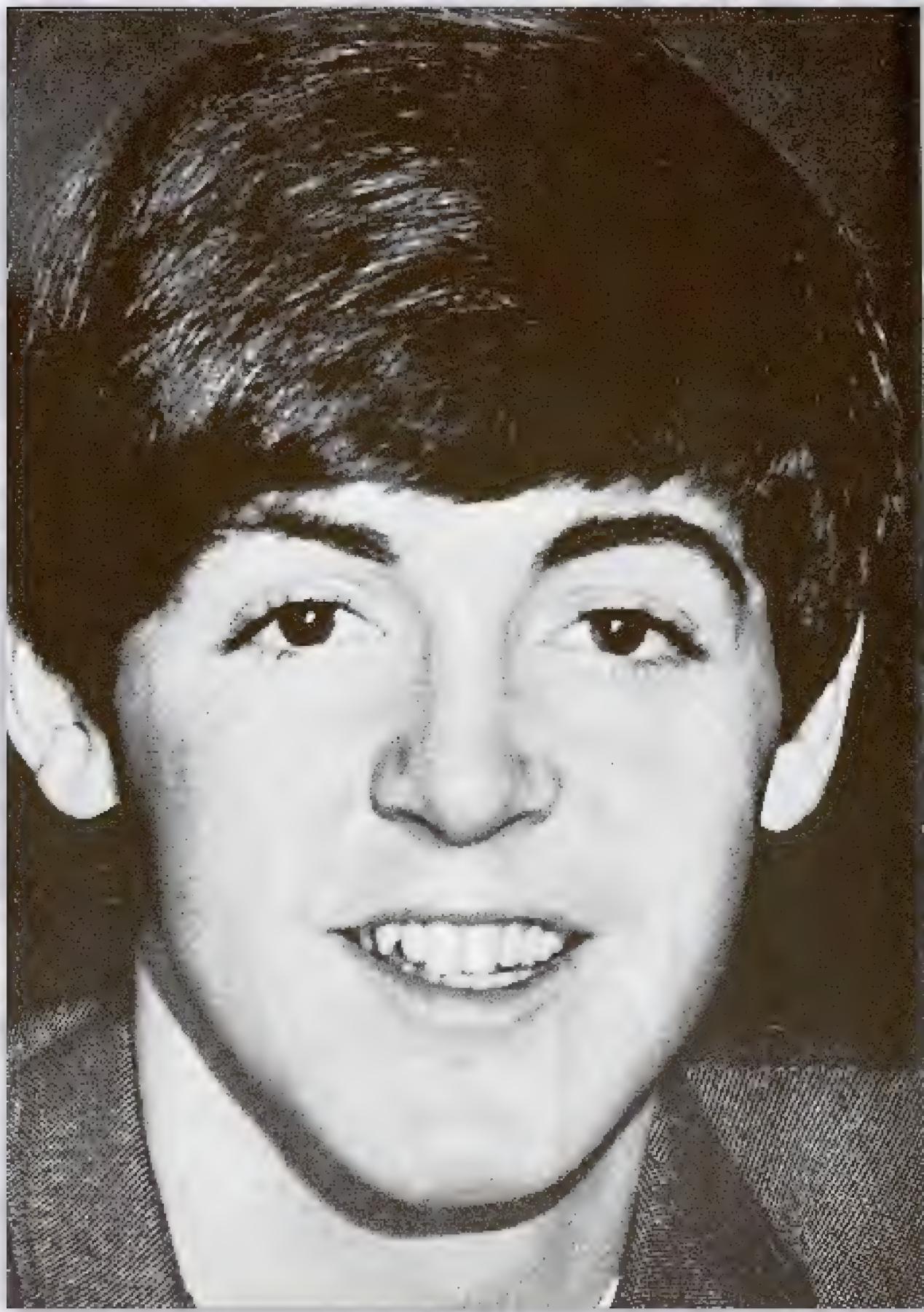
That Title

AND in between the boys managed to get a title for the film. Suggestions from the various producers included: "Moving On", "Travelling On" . . . even "Let's Go". But the boys wanted something really different. They rejected "Beatlemania".

Ringo hit on "A Hard Day's Night". Earlier, he'd been asked if he'd had a haircut and said: "No—it's the SAME DIFFERENCE". He often comes out with strangely-worded quotes. And after a long day's work, as the hands on the clock reached into the early hours, he said casually: "Boy, this has been a hard day's night".

It clicked naturally into place. Ringo didn't realise what he'd said at first . . . but you should have seen his grin of triumph when everybody accepted that it was the best title they could have for the movie.

There's a scene where the boys NEARLY



became dancing Beatles. The set was lavish, the music "divine" . . . and dance-expert Lionel Blair was there to lead the routines. It was planned that Ringo—who is the Fred Astaire of the boys—would lead the way. But when John, George and Paul tried to get their legs moving in the right rhythm and the correct tempo it was discovered that each apparently had two left legs!

It was funny. It was pandemonium. But it's most unlikely that this sequence will be in the finished production! I mean, there ARE limits . . . even in a Beatle film.

There was a television studio scene. The boys fitted in the new song "If I Fell"—but played and sang as if they were merely rehearsing. They strolled in and set up their equipment. Ringo garnered some more laughs by loudly insisting that nobody should touch his drum kit. Another good ad-lib scene.

The Songs

NOW let's hear about the song-content of the film. All written by John and Paul, the titles are: "A Hard Day's Night" (which'll go over the movie credits), "If I Fell", "I'm Happy Just To Dance With You", "Tell Me Why", "And I Love Her", "I Should Have Known Better"—and there are snatches of "She Loves You" and "Can't Buy Me Love".

George has the solo vocal on "Just To Dance With You" but the others are usual group sounds and scenes.

Says John: "There were times when we honestly thought we'd never get the time to write all the material. But we managed to get a couple finished while we were in Paris, during our stay at the Olympia. And three more were completed in America, while we were soaking up the sun on Miami Beach."

In came Paul to say: "The only real panic

was over the title number. For a long time, there wasn't a title at all. So that had to be a bit of a rush job . . ."

And all the boys agreed on one thing. They HATE those films where the songs become part of the story. They spend a lot of time "taking the mickey" out of the usual run of musicals. "These are just songs," they say. "They've been worked into the 'action' in as natural a way as possible. You don't see us suddenly whipping out instruments in a plush restaurant as a 40-piece orchestra creates heavenly sounds from nowhere . . ."

Film L.P.

THESE'LL definitely be an L.P. featuring all the songs from the movie. It is hoped to have it ready for immediate sale after the movie is premiered at the London Pavilion—a Royal Premiere—on July 6. Incidentally, George has had another stab at composing . . . and his song will probably be on the album, though it is not in the film.

The boys even had to work on two Sundays. First one was just filming them getting out of a car at Marylebone Station (it's supposed to be Liverpool, really) and rushing on to a train. The fans got to know about it . . . so that the Beatles really did have to rush, followed by hundreds. Look closely in one scene and you can pick out Paul wearing a beard and moustache as part of his disguise. Nobody recognised him but John, George and Ringo had a rough time.

During one Sunday, the boys "discovered" one of those little kiosks where you can get your photograph taken automatically for a couple of shillings. That was a riot . . . as they shoved, jostled and competed with each other in pulling the most way-out facial expressions.

Continued on page 21









LETTERS from BEATLE PEOPLE

Dear Johnny,

I am just writing to say what a fabulous book, 'The true story of the Beatles' is, and I thoroughly enjoyed reading it all, and furthermore it has solved one great problem, for after reading the bit about working in a nightclub, I now know where Paul got his rather surprised and inquiring look from and how George got his shy look—as for John, it was a pity he was short-sighted!

With all due apologies to the Beatles,

Yours Sincerely,

Frances Plant,
56 Allendale Road,
Walmer, Sutton Coldfield.

Johnny Deem answers:—

I've passed your letter on to Billy Shepherd, Frances, along with all the others from Beatle People who wrote congratulating him on his book.

Dear Johnny,

Thanks a million for publishing the 'Beatles Monthly'. I and all my Beatleful friends think it's great. I have been very lucky in getting the books. I missed out on the earlier ones but got Nos. 5 and 6. I think I have been lucky in finding a newsagent who didn't have any orders for the Monthly and my name is first on the list. They don't get many imported—about one to each paper shop and they are in great demand—so if you can get lots more printed send them to Australia, please. (Please please us, Please?). Last month there were about 2,400 members in Sydney in the Beatles' Fan Club and it had only been going for 2 months. But that's nothing! In the week commencing Friday, 27th March '64, there were 11 in the top 30 on one pop chart, and 10 in the top 20. 6 Beatle records are at the top—1, 2, 3, 4, 5, 6; straight off! "All my Loving"—an E.P.—is top. It's not fair, us *all* being fans. You've even got to be mean to your best friends. Maybe it's just in my head, but I feel rottenly awful grabbing the Beatle magazine etc., before the others get to them. As a final note—I still haven't found out what resolving lead notes are. The classical music bugs say that's what the Beatles use. What are they? do they? and if so, why so? and what the heck anyway?

Yours Beatifully,

Elaine Phillips,
82 The Broadway, West Pymble.

Ringo answers:—

So that's what those three keep playing in front of me "resolving lead notes" eh . . . well, what d'you know? See you in June, Elaine.

Dear Johnny,

You want letters from male Beatlemaniaes? Right then, here's my contribution!

I think John, Paul, George and Ringo are *the* greatest! There has never been a group before, and for my money there never will be again, with such originality, personality, likeability, and such a terrific sense of humour (not forgetting the fact that they are such FAB musicians!).

When asked recently which record by the boys I thought the best, after pondering for a minute, I replied "They are *all* the *BEST*!" If I had to select my three favourites, though, I would choose *All My Lovin*, *Till There Was You*, and *Can't Buy Me Love*.

Lastly, thank you J.P.G. & R. for giving such pleasure to us ordinary mortals, and "Please, Please Me", and everyone else by giving us lots more great discs.

The very best of luck to you all, if anyone deserved to succeed, it is you.

Edward Disney (aged 21½)

3 Ivy Cottages, Chipping, Nr. Preston,
Lancs.

Pond answers:—

Thanks for the letter Edward (or is it Ted) it's always interesting to know which of our records people like best. And giving you and everyone else lots more discs is just what we hope to go on doing for a long time to come.

Dear Sir,

Until recently I thought that the Beatles must have become slightly big-headed due to their phenomenal success. Why do I suddenly change my mind? Well, earlier this week I actually met Paul, George and Ringo (John was at a luncheon) when they were filming near to where I live. They were talking quite naturally, and when they explained to us that they could not sign autographs, because it would hold up production, Paul especially seemed very regretful about it, and even asked people if there were any photographs for us. I thought this was one of the nicest gestures I have ever seen from anyone I have ever met.

Now, whenever anyone calls them "big-headed slobs", or anything else insulting, I shall know what to say!

Yours faithfully,
(Miss) Barbara St. Reid,
Middlesex.

Translation from the Greakle

Dear Johnny,

I would like to congregate John Lennon on his most wonderful correction of short writty. It circously is a famous larf. I would like to felicitate him most on the furrowing:

"At the Denis"

"About the Awful"

"You might well arsk"

"The Fingletoad Resort of Teddivisious"

"Alec Speaking"

unt

"Liddypool"

But please could you require him not to publicise any more writties as I am a bit long of ice at the perfect monument.

I think he is baf (no office superintended) with him (hope none is taken) little guitar.

If he apologetics (I have no idea what that means) this let, could you ask him to send me a stabbed undressed evelope contaminating a life sizzle panel of litel Jaekie Lemmon automated of cors. Tell him he has a shoal reporter in IV Middle W of my schule wot shall remain nameless. Mainly me.

From a penned-in, restricted, disciplined Johnny Lennon fan.

Love,

Margaret A. Jones,

15 South Drive, Sandal, Wakefield, Yorks.
P.S. Give my best fishes to the other three, the love is superintended for him belonely.

Dear Beatles Book,

I'm going raving mad! It hit me last night that I'd actually SEEN GEORGE!!

It happened last Saturday (April 25th). I went with a couple of friends to the Knightsbridge flat he shares with Ringo.

Around 12 o'clock he came out in a car with Ringo and his hair was all lovely and long. I just went mad and my friend burst into tears. The only thing that was wrong was that they didn't come back.

Stephanie Buckingham (age 14)

15 Willow Vale, Fetcham, Surrey.

George answers:-

It's not so long as it used to be Stephanie. They gave us all a haircut for the film.

Interrupted Thoughts during a normal School Morning
...Can't buy me love—You can't do that...
"You—take off that Beatle hat!"... "Sit down, you idiotic child" ... Ringo really drives me wild...

Latin first, at half past nine... I wish that George were really mine... Oh no, amo-amis-amat... I like John Lennon's leather hat...

Unde et quo, Capulus... Can't buy me love is fabulous... English now—oh no—Shakespeare. If music be the food... oh dear! I've got to sing some stupid song... Why can't we have it won't be long... The teacher jumps out of her chair "Karen, are you listening?" "Yeah!"

Now it's maths, what fun, I think... What is the Beatles favourite drink. Coke... the volume of a sphere?... I wish Ringo could be here...

Pythagoras' wretched square... I wonder, how long's George's hair... Ten centimeters... no, not quite... Oh, er—my answer's not quite right.

Chemmy now, sulphuric acid... Paul always looks so mild and placid. His eyebrows... add potassium... How did Ringo learn to drum...

Now history, and the Civil War. Which battle? 1644? I fear I don't recall the date... The things they say are simply great

They're full of laughter, and of wit, And every record is a hit. I love the Beatles, they are great... KAREN, WILL YOU CONCENTRATE

With (frustrated) love,

Karen Blyth (13)

37 Walmsley Road,

Broadstairs, Kent.

P.S. This really is the sort of thing that goes on in my mind at school.

Dear Johnny, Beatles, All,

I think the answer to the Puzzle about the record 'That's My Plan' which The Finnish girl mentioned in her letter (April Edition) is this: Some while back, a group called The "Beat Boys" made a disc of this name, and they did sound vaguely like the "guess-who's," and as the Beatles were once called this, she may have thought "Aha it's them" and bought it, or she may have misread or mis-heard the title.

Modestly,

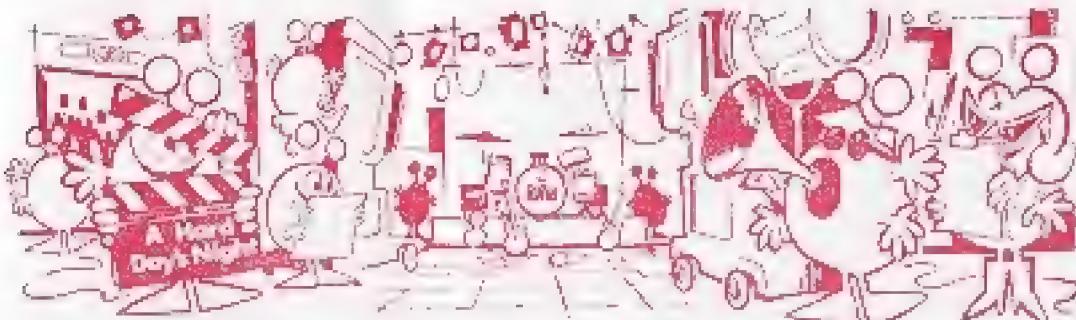
(Mod.) Betty Dryden—I love Ringo,

XXXXXXXXXXXXXXXXXXXX, for Ringo.

"Kia Yumi", Island Road, Surry, Kent.

John answers:-

We've certainly never recorded it Betty, unless the other three did it when I was asleep.





Funniest Beatle

RINGO had quite a lot of shooting all to himself. And the signs are that he'll be hailed as the funniest Beatle when the film is released. Said producer Walter Shenson: "They're all good and very funny. But Ringo has surprised everybody by the confident way he copes with the cameras and the quick-witted way he dreams up a new approach to any incident."

"Just call me Norman Wisdom" quipped Ringo, after unintentionally falling over during a scene down on the banks of the Thames.

Ringo's the one who carries a camera everywhere throughout the film. Show him an empty milk-bottle and he'll take a snap of it. And he's at his funniest on that Thames-side spell.

First, he sets up his camera on a tripod in the water. Then he threads some string and retires on a dry spot on the bank and prepares to take his own picture by remote control. He tugs . . . and the camera splashes and splashes into the water. Watch that look on Ringo's troubled face!

There was a stack of ad-libbing. Two blokes in a canoe were paddling unconcernedly by. Nothing to do with the film. But Ringo has a scene where he kicks out at a big lump of brick and it smashes into the water. Quite by chance, the canoe suddenly overturned and the two occupants had to hang on as they paddled furiously for the river-bank.

Now this looked as if Ringo had actually scuttled the canoe. So that'll be in as a bonus laugh sequence.

They laid on a crowd of children as "extras" for this sequence . . . but unpaid fans turned up, too, when word got round that Ringo Beatle was in the area. One of the "extras" was that bespectacled youngster who plays the fast-shooting "Milky Bar Kid" in a telly-commercial.

George Does a Commercial

ALL the Beatles have their moments on their own. George, for in-



stance, strolls into a television studio and is mistaken by a girl receptionist for a man doing a commercial for a new style of shirt. George strings her along . . . and goes into a routine of saying "These shirts are rubbish—I wouldn't advertise them for any amount of money." The girl gets more and more depressed.

And John was the central figure in one fantastic sequence. There are so many funny scenes but "the day John Lennon took a bubble bath" stands out. A bubble bath? Well, let's take a closer look . . .

The bathroom of a luxury hotel in London. All tiles, marble fittings . . . and the bath itself almost covered in a mountain of foam and bubbles. Slowly, something looking like a periscope pokes through the gossammy haze. It's actually the shower-bath pipe.

Then we see John Lennon. He's wearing three naval-type caps—three, notice!

John jabbers at the "periscope" in a sort of guttural German, complete with furious facial expressions. And he is playing with toy submarines, lining them up in battle positions in the foamy waves. While John "plays on", George Harrison appears with "Shake", another road manager—played by John Junkin.

They go into a routine with one of those old-fashioned razors . . . the open variety. And give each other a lesson on how to use the dangerous-looking implement. Meanwhile, John sings a lusty chorus of "Rule Britannia"—I deliberately didn't include this in the list of songs from the film!

The comedy runs on, wildly and madly. John sinks one of his toy ships. Norman Rossington leaps back into the bathroom and reminds John that there's a car waiting outside to take the boys to the studios. John salutes and vanishes completely again under the mound of bubbles.



But there's more yet. Norm returns, even more perturbed at the boys' lateness. And pulls the plug out of the bath. Only to find, as the last bubbles disperse, that John just ain't there! A riot, this scene.

Chasing The Beatles

ON next, to some scenes involving a "mock" police station in Clarendon Road, Notting Hill Gate. Talk about chaos! The fans soon turned up in force and it ended with more people being there to control the crowds than were actually involved in the "shooting".

And to add to the confusion, lots of people there didn't know who were the real policemen and who were the actors. Big chase scenes had the Beatles gasping for breath. "We've done so much running around in this film, we're probably fitter than Gordon Pirie," said Paul.

The police chase the boys, the fans chase the police, then the police chase the fans, with the boys chasing the police! And the crowd of real-life fans standing on the sidelines cheering themselves silly . . . despite pleas of "quiet" from the assistant directors.

Let director Dick Lester, the American with a flair for Goon-type comedy, talk a little here about the fans . . .

"What baffles me is how they know so promptly exactly where the Beatles are likely to appear. We tried hard to keep actual locations a secret between just the people most concerned . . . but it always leaks out. In the early days, when the shooting was on a train between London and Minehead, we'd pick out the most unlikely place on the route to stop for a meal. And, sure enough, the fans would be there.

"Sometimes, of course, it gets a little bit too much. After all, it is an expensive business making a film. You waste a few minutes—and up goes the bill! But I do have a sneaking regard for all of them,

because of the enthusiasm, the extreme dedication, they show for their favourites."

More Secrets to Come

THOUGH I watched a great deal of the filming, there were some things going on that I found everyone very secretive about. Which means even more surprises when the movie goes out on general release!

Said Norman Rossington: "I've been in a lot of films—and in big television plays. But working with the Beatles is something quite different. I'm a pop fan and know a lot of the stars. But I've never before met a bunch of characters who are so obviously interested in everything going on around them. Always a smile for the lowlier characters on the film set. Always a quick gag if there was any hold-up. But now, of course, the finished product is, well . . . out of their hands."

It's only right that something special was laid on to mark the end of the filming. It was a Friday afternoon. The film company decided "Let's have a party". And everybody trooped across to a public-house near the Twickenham Studios—a pub where Ringo had a very funny sequence all to himself in the early part of the shooting schedule.

Everybody toasted everybody else. There was a stack of grub. And one particularly jovial character was Murray the K—the American disc-jockey who did so much to help the Beatles dominate the Stateside scene when they were over there.

Yes, it's been one of the most riotous films-in-the-making in the history of the British cinema. And if Ringo comes out of it all as a very funny character . . . Well, they all show up as natural entertainers.

When it gets out on the circuits, please take my advice! Get early in the queues! Because just about everybody in the Beatle-conscious world will want to see it.











THIS MONTH'S BEATLE SONG

CAN'T BUY ME LOVE

Written and Composed by JOHN LENNON and PAUL McCARTNEY

Recorded by the Beatles and released on 20th March, 1964

Can't Buy Me Love, Can't Buy Me Love

I'll buy you a diamond ring my friend if it makes you feel alright

I'll get you anything my friend if it makes you feel alright

For I don't care too much for money for money Can't Buy Me Love

I'll give you all I've got to give if you say you love me too

I may not have a lot to give but what I've got I'll give to you

For I don't care too much for money for money Can't Buy Me Love.

Can't Buy Me Love

Everybody tells me so

Can't Buy Me Love

No no no no no

Say you don't need no diamond ring and I'll be satisfied

Tell me that you want those kind of things that money just can't buy

For I don't care too much for money for money Can't Buy Me Love

Can't Buy Me Love, Can't Buy Me Love

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Ringo caught in a very thoughtful mood during the filming.





NO LUXURY FOR THE BEATLES

Anyone who thought the boys lived like lords when they were making their film would have been completely wrong. They had private dressing rooms at Twickenham studios and the Scala theatre of course, but on location they just mucked in with everybody else. But there always seemed to be a battered piano somewhere around and, if John or Paul had nothing else to do they would very rapidly make their way to it and start going over the numbers for the film. As soon as Ringo came up with the title it was an immediate cue for John and Paul to get their heads together and write a tune with that title.

ONLY JOKING

Alfred G. Aronowitz, who wrote a big feature in the Saturday Evening Post about The Beatles obviously couldn't tell when the boys were joking or not. Ringo is reported as saying, "Do you know I have 2,761 rings?" Actually Ringo has only six and he usually tends to wear the same four pretty regularly. So Ringo is NOT able to supply all the thousands of Beatle People who have written to him asking if he can spare one for them!

Wot, No Address!

Maxine, Georgia, Judi and Gail who run the Official River Forest Beatles Fan Club in America's Mid-West wrote to us and asked if we could print their address in The Beatles Book. Well, we'd love to, but, they didn't put an address on their letter.

SCIENCE OF BEATLEOLOGY

A scientist, who claims that he has a secret laboratory in 'Darkest Yorkshire' and is also a Biologist and Beatleologist has written a complete report on the Beatles.

Sample:

R. STARROPTERA Guitar digit not well developed. Thoracic appendages fitted with drumsticks. Does not often emit usual cries. Example: "Aye wannabecoyermann." Hair almost obscures auditory and optical outlets. Usually appears solemn, with occasional grin.

Anyone wanting to argue should contact the secret laboratory in 'Darkest Yorkshire.'

JUST LIKE JOHN

Everyone who has seen pictures of Julian, John's little boy, are saying how similar in looks he is to his famous dad. He had his first birthday a few weeks back.

BEATLE TUNES WITH A DIFFERENCE

John and Paul are writing songs which have a wonderful chance of being played and sung by millions of people for a very long time to come. Some of the world's greatest singers want to record their compositions. And, already, Ella Fitzgerald is having a big success in the charts with her version of "Can't Buy Me Love". George Martin has recorded a complete LP of twelve Beatle tunes "All My Loving," "She Loves You," "Don't Bother Me," "Can't Buy Me Love," "This Boy," "I Saw Her Standing There," "All I Gotta Do," "Little Child," "I Want To Hold Your Hand," "Please Please Me," "There's A Place," "From Me To You." Real meat for those who like pure Beatle music!

BLACK MARKET IN BEATLE TICKETS

The fight for Cup Final tickets in England has nothing on the mad scramble for seats for The Beatles shows in Denmark, Holland, Australia and America. And anyone with a spare ticket is finding that suddenly everyone wants to know them.



SECOND BEATLES BOOK COMPETITION

WIN A CRISP NEW £10 NOTE

JUST IN TIME FOR YOUR HOLIDAYS

Yes, there are FIVE prizes of £10 to be won

TO ENTER : Just answer the following five questions—

1. What was the name of the German orchestra leader, who was in charge of the Beatles first recording session in Germany?
2. What stunt did Paul think of doing in 1961 to try and get some publicity for the group?
3. On what date in 1962 did the Beatles audition at the Decca studios in West Hampstead?
4. Name three songs that they sang at the Decca audition?
5. What was the first car that Ringo bought and how much did it cost him?

ALL THE ANSWERS CAN BE FOUND IN THE BEATLES PAPERBACK "The True Story Of The Beatles" that John is reading on page 20, and only information from that book will be regarded as completely correct.

PRINT YOUR ANSWERS ON A POSTCARD AND SEND THEM TO:—

Second Beatles Book Competition, 244 Edgware Road, London, W.2 (to arrive not later than 5th July). All postcards with five correct answers will be placed in the grand draw which will be made by The Beatles. The winners will be announced in Beatles Book No. 13.

If you have been unable to get your copy of "The True Story of the Beatles" from your local newsagent you can get it direct from:

The Beatles Book, 787 High Road, Finchley, London, N.12

Just send a postal order for 5/6 (to include postage and packing) and a copy will be despatched to you immediately.



THE **Beatles** BOOK No. 11
JUNE 1964

